



The perfect space, incomparable musicianship, 16 years of sampling experience...  
Prepare yourself for the sublime.

*Sonic Implants*

## **SYMPHONIC STRING COLLECTION**

Recorded by 2001 Emmy award engineer Antonio Oliart and RIAA engineer John Bono. Rich, multidynamic instruments with resonant string decays intact and gigabytes of articulations to choose from. Designed for the utmost in expressiveness and realism; a joy to create with. Recorded at Sonic Temple Studios, Roslindale, MA. Premiering at NAMM booth A-6907. Product release March 2002.

[www.sonicimplants.com](http://www.sonicimplants.com)



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# Articulations

## Sections Included

1st Violins, 2nd Violins, Violas, Cellos, Bases, all recorded in their natural positions within the orchestra.

## Legatos

Sustained tones for legato playing at all dynamic levels. 4 velocity levels, down & up bows, release samples.

## Legatos Espressivo

Sustained tones with deep vibratos and expressive phrasing. 2 velocity levels, down bows, release samples.

## Bowed Tremolo Ordinaire

Sustained tremolo tones. Soft velocities are dark and mysterious, loud velocities are bright and dramatic. 3 velocity levels, down bows, release samples.

## Bowed Tremolo Sul Ponticello

Sustained tremolo tones bowed near the bridge for that classic sul ponticello sound. 3 velocity levels, down bows, release samples.

## Bowed Half Step Trills

Sustained half step trills. 3 velocity levels, down bows, release samples.

## Bowed Whole Step Trills

Sustained whole step trills. 3 velocity levels, down bows, release samples.

## Con Sordino (Mutes)

Sustained tones with string mutes on. 3 velocity levels, down bows, release samples.

## Staccato

Short staccato tones for accented phrases. 4 velocity levels including marcato on "frog" of the bow, down & up bows.

## Spiccato

Short spiccato tones for fast and light musical phrases. 2 velocity levels, down & up bows.

## Pizzicato Tight

Ensemble Pizzicato tones played tightly together. 3 velocity levels.

## Pizzicato Loose

Ensemble pizzicato tones with natural slightly staggered attacks. 3 velocity levels.

## Pizzicato Snap

The snap brings a velocity 4th layer to the ensemble pizzicato instruments.

## Pizzicato Harmonics

Pizzicato harmonics, natural and artificial techniques, 1 velocity level. Cello and bass sections only.

## Bowed Harmonics Natural

Natural bowed harmonics. 1 velocity level, down bows, release samples.



## Instrument Ranges

Full ranges recorded. Harmonic tones extend the ranges even further.

## Bowed Harmonics Artificial

Artificial harmonics, complete keyrange. 1 velocity level, down bows, releases.

## Col Legno Tight

Tight col legno tones played using the hair and wood of the bow. 1 velocity level.

## Col Legno Loose

Col Legno tones played with a natural slight staggering. 1 velocity level.

## Sound Effects and Glissandi

A huge variety of sound effects covering common and not so common techniques including glissandi, harmonic glissandi, scratching, knocking, behind the bridge playing, random time effects, wide tremolos, tone clusters and more.

## Methods

Sampling is as much an art as an engineering feat. It involves several critical steps beginning with the selection of musicians and ending with the synthesizer programming of the final instruments. At each step in the process important decisions must be made while ensuring the musical integrity of the sample. This is where musicianship and engineering experience come together to create a great product.

## The Musicians

Members of the Boston Ballet Orchestra and Boston Pops adorned our project with unparalleled musicianship, technical proficiency, and beautiful sounding instruments. Full sections were recorded for a large orchestral sound.

## The Recording Technique

To ensure authenticity and versatility the string sections were recorded in their natural positions within the orchestra. Using a combination of front stereo microphones and direct positional microphones we captured a rich signal that is traditionally placed yet movable in the stereo field.

## Sample Selection and Processing

With 5 different ensemble sections, 17 different articulations per section, up to 4 velocity samples per articulation and down and up bows for all of it, the amount of pure raw data is simply staggering! Careful selection of the best takes and months of keymapping, processing and looping was a daunting but rewarding task. Limited noise reduction was employed using Waves Restoration. Loop sizes for sustained tones are between 7-10 seconds.

## Natural Releases Intact

The release portion of a sustaining string sound is very important when trying to maintain realism in a sample instrument. For this reason a 'key up' sample layer was added to all sustaining sounds. This layer preserves the instrument resonances and subtle room decay naturally present in the sound.

## Final Programming

Ultimately, you, the composer, only want a great sounding, easy to play selection of instruments. Using crossfading techniques, MIDI controllers, unique keymapping and other techniques, all instruments have been prepared for efficient and effortless playability. A collection you'll enjoy working with for years to come.



Sonic Temple  
Studios  
Roslindale,  
MA



**Microphones Types**  
DPA (Brüel & Kjær) 4011  
Schoeps CMC 6Ug  
Neumann U87

**Signal Path**  
[ Benchmark MPS400 Preamp  
[ TROISI Octal DC8-224ADC  
[ Tascam DA98HR 24Bit Record

